DOCUMENT RESUME

ED 194 222 PS 011 823

AUTHOR	Dodge, Diane Trister
TITLE	Trainer's Guide to Art: A Creative Curriculum for Early Childhood.
INSTITUTION	Creative Associates, Inc., Washington, D.C.
SPONS AGENCY	Administration for Children, Youth, and Families (DHEW), Washington, D.C.
PUB DATE	79
CONTRACT	105-78-1003
NOTE	63p.: For other manuals in this series, see PS 011 820-830.
AVAILABLE FROM	Creative Associates, Inc., 4419 39th Street, N.W., Washington, DC 20016 ($5.95: complete set of manuals, $47.55)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*Art Activities: *Art Education: *Early Childhood Education: *Parent Education: *Teacher Education: Teaching Guides: *Workshops
IDENTIFIERS	CDA: Child Development Associate

ABSTRACT

This trainer's guide is designed for day care center directors and others responsible for teacher training and parent education who wish to develop and present workshops based on the manual "Art - A Creative Curriculum for Early Childhood." The guide is divided into two parts. Part One provides basic background information for an art program, and topic headings coincide with those in the Art Curriculum Manual. Part Two presents practical ideas for five types of art activities: printing, painting, collage and assemblage, weaving and stichery, and puppets. Each of the chapters focusing on art activities (Chapters Five through Nine) are further subdivided to facilitate workshop presentations. Subheadings in each of these chapters are Preparation for the Workshop, Introducing the Workshop, Activities and the Trainer's role, and Ending the Workshop. A handout depicting sample floor plans for room arrangement is appended. (Author/RH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED194222

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

TRAINER'S GUIDE TO

ART

A CREATIVE CURRICULUM FOR EARLY CHILDHOOD

by

DIANE TRISTER DODGE

PS011823

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Creative Associates, Inc.

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

The Creative Curriculum Series was originally prepared under grant HEW-90-C-438 to "Celebration in Learning '76". It was revised and completed under contract from the Administration for Children, Youth and Families HEW-105-78-1003.

The material presented in this series represents the opinions and viewpoints of the authors and not necessarily those of the funding agency.

Copyright © 1979 by Creative Associates, Inc.
All Rights Reserved

Published by
Creative Associates, Inc.
4419 39th Street, N.W.
Washington, D.C. 20016

Distributed by
Gryphon House
P.O. Box 217
Mount Rainer, Maryland 20822

Library of Congress Catalogue Card Number: 79-52820
ISBN 0-934362-06-8 (volume 6)
ISBN 0-934362-00-9 (set)

TRAINER'S GUIDE TO ART

Table of Contents

		Page
Introduction		1
How to Use This Guide		3
PART I - GENERAL INFORMATION		
SESSION I.	SUPPORTING CREATIVITY	7
SESSION II.	ROOM ARRANGEMENT AND STORAGE OF MATERIALS	11
SESSION III.	MATERIALS IN THE ART AREA	16
SESSION IV.	QUESTIONS TEACHERS ASK	20
PART II - MEDIA AND ACTIVITIES		
SESSION V.	PRINTING	29
SESSION VI.	PAINTING	37
SESSION VII.	COLLAGE AND ASSEMBLAGE	44
SESSION VIII.	WEAVING AND STITCHERY	50
SESSION IX.	PUPPETS	54
APPENDIX - HANDOUT		
Floor Plans - Session II		

INTRODUCTION

This Trainer's Guide is offered as a supplement to the Art Curriculum Manual. It is designed for day care center directors and others responsible for teacher training and parent education who wish to develop and present workshops based on the information in the Manual. It is not intended to be used alone and is helpful only when read in conjunction with the Art Manual.

An initial word on workshops is essential at this point. In a workshop format:

1. The framework is prepared and set by a leader. The content is brought out through discussions in which all participants share their own feelings and personal experiences. A workshop leader rarely lectures.

2. Usually the whole group works together, but smaller groups (2 to 5 people) can be formed if needed to encourage communication. The movement which occurs in the change from large to small groups and back again, can help to maintain a high level of interest in the workshop.

3. Insofar as possible, every workshop allows for the exploration and use of materials being presented. The participants in a well-structured workshop almost constantly are involved in activities and the discussion flows during and after the experience.

We suggest a workshop approach because we believe that the process of training cannot be separated from the content. How one approaches training and actually implements a training program is part of the training itself. Effective training can be facilitated by:

- encouraging participation. Trainees learn by doing, discovering ideas for themselves, and being actively involved with the materials.

- basing the training on participants' needs. Participants are asked to state their concerns and needs on the particular topic and the trainer continually relates the content to these concerns.

- drawing on the participants' backgrounds. Training is made meaningful by drawing on the personal experiences and observations of the participants.

- setting forth specific goals and objectives which are clearly stated and understood by all. The content is continually related to these goals.

- emphasizing skills, not right answers. There are many ways to reach the same goals and learning is a continual process for everyone.

- valuing the contributions and struggles of each person.

The workshop approach provides an opportunity for the trainer to model the role of the teacher in the classroom. This involves:

- preparing the materials and displaying them attractively

- providing a structure for the activities within which participants can freely explore and make their own discoveries

- pulling together the ideas and observations of participants

- helping participants to relate the information to their own work with children

- interacting with participants in the workshop as you hope they will work with children in the classroom.

WHY USE A WORKSHOP FORMAT TO PRESENT ART FOR YOUNG CHILDREN?

Often when people think of art, they are looking for practical suggestions of art activities they can provide in their classrooms. While we recognize the value and importance of meeting this need, we are seeking to achieve a second goal in these training materials. It is our belief that as adults become aware of their own creativity, they will be better able to support its development in children.

By structuring workshop experiences which enable participants to freely explore materials and test out their own ideas in a non-threatening environment, we hope they will become more comfortable with art media and more supportive of the development of creativity through art. The workshop setting allows the trainer to model the teacher's role in art so that the process of training itself becomes a training device.

HOW TO USE THIS GUIDE

The Trainer's Guide is divided into two parts. The first, entitled General Information, provides important background information for an art program. You may decide to present this material in a series of workshops or to incorporate many of the topics into workshops on the art activities themselves. The topic headings in this part of the Trainer's Guide coincide with those in the Art Curriculum Manual. Part II entitled Media And Activities presents practical ideas for five kinds of art activities: printing, painting, collage and assemblage, weaving and stitchery, and puppets. To facilitate your presentation of these ideas in a workshop, the following headings are used in Chapters V -IX of this Guide:

- Preparation for the Workshop
- Introducing the Workshop
- Activities and the Trainer's Role
- Ending the Workshop.

If you are conducting a series of workshops with the same people, you may wish to base your choice of topics on the specific concerns and interests of your group. You can uncover their preferences at

the beginning of the first session using some of the suggestions in this Trainer's Guide. If, on the other hand, you are a frequent visitor to the classrooms of the teachers in your workshop, you may already be familiar with the problems that exist. You might ask yourself a few questions:

- How do the classrooms look?
- Is there a clearly defined area for art activities?
- Are art materials kept on shelves near the tables and easels where they will be used?
- Are the art supplies appropriate for the age level and abilities of the children in the classroom?
- Are the materials attractively displayed and organized?
- Do the children seem to know where to find and return the materials they need?
- Are the art materials in good condition?
- Are special art activities planned?
- How involved are the teachers in structuring and guiding art activities?

Your own assessment of the training needs plus the feedback you receive in the workshop, itself, will help you select the topics that are most relevent for your group.

Another way to select topics for workshops is to refer to the list of CDA competencies, specifically those behaviors related to the Art Area. The topics covered in the Manual are designed to help teachers develop these competencies.

Once you have decided on the content you wish to cover, the Trainer's Guide offers suggestions on techniques for conveying the information in a workshop setting. We want to stress that these are suggestions. We do not mean to imply that they are the only valid way of conducting a workshop. Each person using the Guide is encouraged to develop his or her own best ways of presenting the material. This may vary depending on the individual trainer, the goals you have established, the setting and the cultural backgrounds and learning styles of the participants. For example, some cultural groups feel most comfortable with a more direct approach to learning and would not be at ease in the brainstorming or roleplaying activities described in this Trainer's Guide.

A final word of introduction. We cannot emphasize enough the importance of taking the time to plan your workshop thoroughly. This Guide is intended to help in that effort. Though careful planning may prove to be time consuming, it invariably multiplies the value of the workshop to the participants and increases the rewards for you as the trainer.

PART ONE

GENERAL INFORMATION

SESSION I

SUPPORTING CREATIVITY

This is an introductory session and may take up only the first part of a workshop. Its purpose is to enable participants to define creativity and to identify their concerns and interests related to art with young children.

I-1. What is creativity?

One of the central goals for this series is to help adults recognize the importance of creativity and to support its development in children. A good beginning for the workshop would be to ask participants to define creativity.

> *"Think of people you would describe as creative. What exactly is creativity? What does it mean?"*

Write down all the ideas offered. At one workshop, participants came up with the following list:

- spontaneity
- originality
- unconventional
- seeing something new
- having the courage to make up new rules
- not being afraid of failing

- trusting yourself
- freedom
- inventiveness
- willing to express yourself freely
- continually trying

The list itself provides a good focus for discussion. You might pose additional questions to stimulate a more extensive discussion:

"Are these qualities we want to encourage in children?"

"Do we sometimes find the creative child a real challenge in the classroom?"

I-2. What can teachers do to foster creativity?

This question might receive a better response if it were asked at the end of several workshops in which participants have had an opportunity to be actively involved in creative art experiences themselves. The "hints for encouraging creativity in an art program" (I-2) in the Art Manual can be duplicated and distributed to participants as part of the discussion.

I-3. Why have an art time?

A good way to begin a workshop or a series of workshops on art is to have participants identify some of their real concerns and interests. One technique which is fun and a good ice-breaker

for a new group is to divide into smaller groups for "brainstorming". Brainstorming is where group members throw out ideas as quickly as possible on a topic. Afterwards, they identify which ideas are valid and most important. If the people in your workshop have not been part of a brainstorming session before, you might try a warm-up exercise such as the following purely for fun.

> *"Take three minutes to come up with ideas for designing the ideal bathtub. Choose someone in your group to be a recorder."*

After three minutes, have everyone stop and read their ideas. It's fun to share the creative and amusing suggestions generated! Next ask the group to brainstorm about the following situation:

> *"You have a center director who wants you to emphasize art activities and is eager to buy a large quantity of art supplies. You do not want a big art program. You have a difficult class of 3-year-olds and you don't want to be bothered. Come up with as many arguments as you can to convince your center director that it's better not to have too many art activities. Take five minutes to brainstorm your best arguments and have someone in the group record your ideas."*

After five minutes, share ideas as a total group and list them on a chart. Then ask the group to identify which of the arguments they listed are real problems and concerns they have with art activities. In the Art Manual on page 7 there is a list of the concerns teachers have expressed. You might like to add a few

ideas of your own which you plan to deal with during the art workshops.

It is important to help participants to focus on the problems they have with art, as well as on the benefits of an art program. The same technique can be used again only this time reverse the assignment.

> *"Now imagine your center director is opposed to any art activities because he/she doesn't want the classroom to get messy and doesn't think art is all that important. In five minutes, come up with as many arguments as you can to convince your center director of the importance of a good art program."*

Again, you may want to summarize the ideas on a chart for the total group. This list may inspire a few new suggestions for topics which interest the group. It can also be helpful in planning the workshops.

SESSION II

ROOM ARRANGEMENT AND STORAGE OF MATERIALS

Room arrangement and the way materials are displayed can have a profound effect on children's behavior. In an early childhood classroom, the physical environment can be structured to have a positive effect on behavior problems. Many of the difficulties in providing art activities can be alleviated by good room arrangement and well organized storage of materials.

Prior to this workshop, you might ask the teachers in your group to draw a floor plan of their classroom for use in the workshops.

II-1. Having a separate place for art.

One way to approach this subject is to select from the list of problems identified by your group those problems which might be especially affected by the room arrangement. These might include:

- children don't clean up
- there's no place to keep supplies
- children get into supplies they shouldn't touch
- art materials get mixed up with other equipment, especially table toys.

The floor plans in the Art Manual can serve as a focus for discussion on room arrangement. There is a separate handout included at the end of this Trainer's Guide which may be duplicated for your group. By dividing into smaller groups, you are more likely to involve everyone in considering the floor plans. You may want to distribute Plan I first and have participants discuss the problems they see. Then ask them to consider how the room has been rearranged (Plan II) and what differences might result in children's behavior. The questions and responses in the Art Manual may be useful in preparing and structuring these discussions. Having each group share their ideas enables the total group to benefit from everyone's thoughts.

II-2. Some ideas for setting up an Art Area.

The pictures in the Art Manual cover five basic topics on room arrangement:

- how to make a separate area for art
- how to make a space that is easy to keep clean
- how to label so that children can find things themselves and clean up
- how to store supplies
- how to display children's art work.

The pictures may be duplicated and distributed to participants in your workshop as a focus for discussion.

After reviewing the pictures and discussing the ideas, it is important to help participants relate the information to their own classrooms. There are two ways you might do this. First, the checklist in the Art Manual can be duplicated and each person asked to fill one out. Teachers working in the same classroom might want to fill one out together. Then you could pose the question:

> *"What changes would you ideally like to make in the furniture you now have?"*
>
> *"What changes are possible?"*

The checklist can also be used to make observations when visiting other classrooms. You might add a category for "Other Ideas I Liked" and share these observations at the next workshop.

A second approach would be to use the floor plans teachers have made of their own classrooms. Ask them to study these plans considering some of the ideas on room arrangement they have just seen.

> *"Looking at your own floor plans, do you see any problems?"*
>
> *"What changes would you like to make?"*

Teachers sometimes prefer to work as a team with the other teachers from their classroom. As an alternative, the whole group might want to look at one floor plan at a time so they can benefit from each other's suggestions.

II-3. Where and how to keep supplies.

After determining what kinds of materials the teachers in your workshop would like to have available for art [though not necessarily out in the classroom all the time], you can focus on how the materials might be stored.

> *"What ideas have you tried for storing materials and how do they work?*

Share ideas as a group before introducing the suggestions in the Art Manual. Again, pictures in the Manual can be duplicated for your workshop.

> *"Did you find any of the ideas in the pictures helpful?"*
>
> *"Which suggestions would you like to try in your classroom?"*

If at all possible, provide samples of the storage ideas you discuss. It is always more effective if you can demonstrate exactly how a certain object is made.

II-4. Suggestions for further activities.

The suggested activities (Art Manual II-5) are designed to help teachers examine their own rooms. You may want to assign some of these activities as homework to be completed before the next workshop. Those teachers who do make changes in their classrooms should be encouraged to share their experiences next time you meet.

If you wish to extend the workshop on room arrangement and the display of materials to the total classroom environment, there is an audiovisual training package, Room Arrangement as a Teaching Strategy, available through Creative Associates.

SESSION III

MATERIALS IN THE ART AREA

This session is a continuation of the previous one on room arrangement and storage. The total physical environment affects children's behavior and this includes the materials a teacher selects and how these materials are displayed in the classroom. You may decide to present Sessions II and III in one workshop if you have enough time.

III-1. Materials to put in the Art Area.

It is important to consider first what materials we want to provide in the classroom before looking at how they will be displayed.

> *"What art materials do you think are basic ones you want to have available all the time?*

The general categories listed in the Art Manual provide a good framework for grouping the materials listed by the teachers in your workshop. They are useful categories to keep in mind when selecting materials for the classroom. The "hints" about different materials may be ones you would like to share in the workshop. The best way to do this is to have examples

of each idea on hand for participants to examine. For example, you can give everyone an opportunity to try inferior quality crayons and to compare them with good crayons.

III-2. Matching materials with the child's level.

There are, of course, more considerations in selecting art materials than fitting them into categories. Adults must be able to observe children carefully and decide what skills and abilities they have developed. You might pose the question:

> *"What do you need to consider about the children you work with that helps you decide on appropriate art materials?"*

List the ideas. They can be compared to those suggested in the Art Manual on pages 27 and 28. Some practical implications of this information continue on pages 28 and 29. Your group may want to discuss and elaborate on these ideas after you present them.

III-3. Displaying materials for children to use.

The ideas pictured for displaying materials are most effectively conveyed by demonstration. If you do not have the time to prepare all these display ideas, you can share the responsibility. At least a week before the workshop, ask each person to make one of the display items and bring it to the workshop to share with others. Encourage participants to share other means of displaying

art materials that they have found useful.

III-4. Labelling the materials.

Labelling the shelves to indicate where each object belongs is a good way to help children clean up and to convey the message, "We care about you and we care about the materials we provide for you." Labels are easy to make and the Art Manual suggests a number of different types. It would be helpful to demonstrate these ideas in the workshop.

If you have time, collect materials so that teachers can make some of the display items and labels for their own classrooms. You would need:

egg cartons	colored construction paper
tape	coffee cans with lids
ice cream containers	empty liquor boxes with dividers
brass fasteners	cardboard
baby food jars	clear contact paper
frozen juice cans	magic markers

If you distribute the above list prior to the workshop, participants can help by bringing in many of the materials.

III-5. Checklist to help you choose and display materials.

The checklist beginning on page 33 of the manual can be distributed

to help the teachers in your workshop to assess their own classroom art materials.

SESSION IV

QUESTIONS TEACHERS ASK

This chapter in the Art Manual should be read carefully. The topics are ones that concern both teachers and parents of young children. For this reason, you might wish to incorporate these subjects into different workshops as they seem appropriate. Here each topic will be discussed and suggestions made about when they might be presented. Please use them as you see fit.

IV-1. <u>What kind of art work is typical for different ages.</u>

There are four stages we can identify in the art work of children between the ages of 18 months and 6 years:

(1) disordered scribbling

(2) controlled scribbling

(3) naming a picture that was not planned

(4) representational drawing.

These steps are described in detail in the Art Manual on pages 37 - 39.

One way to present the information in a workshop setting is to collect and display samples of children's art work. The drawings should be grouped according to the ages of the children.

Participants can also be encouraged to bring in samples of their children's art work to add to your collection. The display can serve as a focus for your discussion of what seems typical of each age group enabling you to bring out the information in the Art Curriculum Manual.

In addition to looking at the collection of art work from children at different stages, it is also interesting to look at a series of drawings by one child at different stages. This necessitates collecting a child's art work over a period of years. It would add a new dimension to the discussion of stages. Two excellent references on this subject are:

Kellogg, Rhoda and Scott O'Dell. The Psychology of Children's Art. San Diego, Ca.: CMR - Random House, Inc., 1967.

Lowenfeld, Viktor and others. Creative and Mental Growth. New York, N.Y.: The Macmillan Co., 1970. pp. 89-115.

You might want to share some of the pictures in these books as part of the discussion.

IV-2. What to say to children about their art work.

Present this topic when you have a collection of children's art work on hand. Seeing all those creative endeavors, the majority of which cannot be named and are not recognizable, may evoke the question, "What should we say to a child, especially the scribbler?"

One way to involve everyone in the topic is to ask each workshop participant to select one drawing or painting each and pretend to be the child who created the work. Playing the role of the teacher, comment on or question each "child" about his/her art work, using the examples in the Art Manual on pages 39 and 40, such as:

"That's pretty."

"Is that a bird?"

"What a nice flower."

After commenting on each drawing, ask the workshop participants how they felt when you made these comments.

"What message did you get from me?"

"How did you feel?"

Now repeat the same exercise only this time specifically comment on what you see. Use the suggestions in the Art Manual on pages 40 through 43 as guidelines. Ask the participants to compare how they felt the second time.

"How were these comments different from the first ones?"

"What did you experience this time?"

"How would children react to these comments?"

Help participants to define the differences. You can then present the information in the Art Manual on "describing" vs. "judging" what the child may have felt or wanted to do, and on "questions you can ask without imposing your own ideas."

To give participants an opportunity to become more skillful in commenting on children's art work in this way, show several paintings or drawings and have the group "brainstorm" what they would say to children about their work. It is fun to see how many different ways we can describe one painting or drawing.

Another way to cover this topic is to comment on the art work produced by participants during a workshop instead of using children's art. During a workshop on painting, for example, comment on what the adults have made in the manner just described and ask for their reactions.

In preparing for this workshop, an excellent article to read is:

> "How to Talk to a Scribbler". By Joseph J. & Marilyn C. Sparkling. Aug., 1973. Young Children. pp. 333-341.

IV-3. About stopping and schedules.

One of the most appropriate times to discuss this topic is when the participants themselves are totally involved in an art experience and you know they do not want to stop.

> *"O.K. everyone stop what you're doing now. We have to clean up so we can cover all the topics I have planned for today."*

You may find that adults don't take you seriously - it's too preposterous to think you would really stop them at such a crucial

point! Yet we often do this to children without thinking twice.

"How do children feel when we suddenly ask them to clean up in the middle of a project?"

"What can you do in your classroom when you have to balance a schedule with the children's involvement in an activity."

The suggestions in the Art Manual can be added to those suggested by your group. Then, please allow them to finish their activity!

IV-4. What about coloring books?

Coloring books are often brought up as a topic for discussion in an art workshop. Yet they have very little to do with creative art. To make this point and to impress adults with how difficult it is for small fingers to "stay in the lines", make a copy of the most complex and intricate coloring book picture you can find for each person in the workshop. Pass out crayons and ask participants to color it in, staying in the lines, and using the hand they do not write with, (i.e., if they are right-handed, they should color with the left hand). Insist that people stick with the activity at least ten minutes - until their small muscles begin to hurt a little.

"Did you enjoy that activity?"

"What did you learn?"

The important point is that coloring books cannot be considered a creative art experience.

IV-5. What about pre-cut shapes?

It's always best to involve participants in an experience before you discuss a topic. Here are two suggestions for approaching this subject.

Plan an intricate design using geometric shapes. Pre-cut a sufficient quantity of these shapes for the number of people in your workshop. Show them your design and ask them to make one just like yours. (Be sure your model is complicated and difficult to reproduce!) When they have finished, discuss the experience.

"Do you think yours is just like mine?"

"How did you enjoy making your design?"

"What might a child have learned from an experience like this?"

"What did you learn?"

A good follow-up for this activity would be a creative art experience like decorating the Christmas tree in Chapter VII, or the Halloween activity in Chapter IX. Then compare the two experiences.

Another approach would be to divide into two groups: one to debate the value of giving pre-cut shapes especially for holiday

themes, and one to debate the other side of the issue. As the trainer in the workshop, you can record the arguments on charts to be compared at the end of the "debate". The statements in the Art Manual (pages 44 and 45) can be added also.

IV-6. Pleasing parents.

If the teachers in your workshop express the concern that parents pressure them to send home art "products", this would be a good topic to explore. (Another side to this issue might be that parents complain about teachers who are too structured in their art program.)

"What do your parents want to see in terms of children's art work?"

"What pleases them?"

"How have you handled this?"

"Has it worked?"

You might suggest that teachers try some of the activities in the Art Manual at parent meetings as a way of demonstrating the point that they value the learning which takes place in the process of creating - exploring and experimenting with materials. The structured activity with pre-cut shapes and the coloring book exercise just described might be fun to do with parents. This experience should be followed by a creative art activity such as printing or the classification (theme groupings) activity in

Collage and Assemblage (page 78). Then ask the parents to compare the two experiences and share what they learned from each.

IV-7. The teacher's role.

The most effective way to convey the role of the teacher in art activities is for you, as the trainer, to model the behavior during the workshops. The discussion in the Art Manual may give you some guidelines. In presenting the various activities, think about the role you want to play and what type of teacher-child interaction you hope to model. At the end of each workshop or a series of workshops, you might ask participants what they noticed about your role as the teacher.

> *"What is the role of the teacher in preparing for art activities, and working with children in the Art Area?"*
>
> *"Have I modeled any techniques which you feel would be applicable to working with children in the classroom?"*

You may want to keep in mind the list in the Art Manual and add ideas if appropriate or needed.

PART TWO

MEDIA AND ACTIVITIES

SESSION V

PRINTING

V-1. Preparation for the workshop.

A printing workshop can be lots of fun and the results are usually very rewarding. To inspire your group, you might collect and display a few examples of children's printings or your own in the workshop room. Should you decide to introduce the idea of a paint palette, you may want to make a sample to show participants before they make their own.

Materials you will need:

heavy cardboard
(approximately 18" square)

wet-look vinyl self-sticking paper
(e.g. Contact - 1 yard per person)

3 colors of fingerpaint

large sheet of mural paper on the wall

buckets of warm water

newsprint paper

commercial stamp pads

make-your-own stamp pads: tinfoil pie plates
paper towels
tempera paint

gum erasers

materials to print on: paper - construction, newsprint, wrapping

cloth

tissue paper

found objects for printing tools:

corregated cardboard (light bulb container) (from paper towels)

cardboard rollers

corks

egg cartons

leaves

sponges

wooden spools from thread

styrofoam

tongue depressors

wood scraps of different shapes (i.e. wooden cubes)

a clothes line and clothes pins provide a convenient way to hang finished work

styrofoam meat trays

paint rollers

V-2. Introducing the workshop.

It is important to find out what experiences people have had with printing. This information will help you respond to the group's needs and interests as you go through the activities. You might ask questions such as the following:

"Has anyone tried printing with children?"

"What different kinds of printing activities did you do and how did they work out?"

"What types of problems did you encounter?"

After this discussion, you can help participants define printing. The printing samples you have displayed should help them focus on a definition when you ask:

"What is printing? How is it different from other art activities such as painting?"

Write down the words suggested by the group to describe printing. In general repetition and pressing down are concepts emphasized most often.

Often adults talk to children about making prints (footprints in snow, handprints on a blackboard) but do not connect these activities with an art experience in printing. You might like to read The Snowy Day by Ezra Jack Keats to introduce the idea of printing.

V-3. Activities and the trainer's role.

(1) Making Paint Palettes

It is a good idea to provide materials for each person to make a paint palette if at all possible. This has two advantages. First, participants learn how to make a palette which they can keep and use as a sample in making additional ones for their own classrooms. When people have something concrete to take with them, they are more likely to use the ideas learned in a workshop. Secondly,

you can use the palettes immediately in the workshop and so provide a practical work surface for each participant.

(2) Finger Painting and Handprints

Once the palettes are made, set out a variety of fingerpaints - at least three colors. You might suggest that in introducing this activity to children, it is best to limit the choice to one or two colors. Even with adults it's a good idea to ask them to start with just one color and experiment with the paint itself before selecting other colors, thus adding a new dimension to the experience.

Fingerpainting is lots of fun and a wonderful sensory experience. You will want to allow plenty of time for participants to explore the medium and experience all the sensations involved. You can get people started by asking them to select one or two colors and placing a blob of paint on their palette.

"See if you can make the paint move on the palette."

"How does it feel?"

"What does it smell like?"

While the group is fingerpainting, you might comment on what you observe happening. As this is what you hope the teachers will do in their own classrooms, it is important to make that point.

"Some of you are working with one hand and some with both hands."

"I see people using the tips of their fingers and some using their whole hand - their knuckles, fists, and palms."

"How did you get that pretty orange color? I didn't put out orange finger paint."

When you feel the group is ready, you could suggest that everyone make a print on the large sheet of paper you have tacked on the wall. Encourage people to try different ways of making handprints so that each one will be unique. After all the handprints have been made, you can lead a discussion which will demonstrate the types of questions adults can ask children.

"Notice how some handprints go up, some go down and others from side to side."

"Can you make your hand go in the same direction as this one?" (Point to several different handprints.)

"Are there more red prints or more blue ones? How do you know?"

"Which handprint is the largest? Which one is the smallest?"

(3) Fingerpainting and Monoprints

While the fingerpaint is still on the palettes (and on hands) a logical extension of this activity would be the monoprints described in the Art Manual. Some participants might like to add more paint or choose a new color. Encourage everyone to make

a design on their palette. As designs are completed, you can provide the newsprint paper. People often enjoy this activity so much that they want to make several monoprints before they are ready to go on to the next activity. There are several suggestions in the Art Manual for broadening this activity by questioning and challenging teachers to try something new.

If you do not have a sink available, several buckets of warm water and sponges will aid the clean-up process.

(4) Printing with Objects and Stamp Pads

The majority of centers operate on very limited budgets. Therefore in planning workshops, it is important not only to present materials which are available commercially but also ideas on how to make the same materials inexpensively. In this workshop you can set out commercial stamp sets as well as stamp pads you made and objects for stamping which you have collected or created from erasers.

You will probably find that participants want to experiment with the variety of printing materials you have provided. Plan to allow at least twenty minutes for this activity. While the group is involved, you can comment on how individuals are approaching the activity. Here are some possible comments:

"Some people are really planning what they want to make and others are having fun just experimenting

to see what will happen."

"I notice you have filled up the whole paper."

"You've made a border of squares and circles."

"It looks like some people want to try every shape there is and others like just one or two shapes."

(5) Etchings

A final extension of printing would be to create original printing blocks. The Art Manual describes what you will need for this activity and how to do it (pages 57 and 58).

V-4. Ending the workshop.

As the participants are finishing their work, you may want to summarize the workshop. Some leading questions might be:

"What did you like or dislike about these printing experiences?"

"What ideas would you like to take back to your classroom?"

"In what ways do you think we encourage creativity through printing activities?"

"What was the teacher's role in these experiences?"

Teachers and parents don't like to be left with all the responsibility for clean-up and trainers aren't any different! Allow time at the end of a workshop to organize a cooperative clean-up effort.

SESSION VI

PAINTING

VI-1. Preparation for the workshop.

In thinking about a workshop for adults on painting your first reaction may be, "How can I do a whole workshop just on painting?" In the Art Curriculum Manual you will learn a variety of ways to expand painting. Also, remember that in these workshops the goal is to give participants an opportunity to really explore materials and experience the creative process.

In the Art Manual several different settings are suggested for painting. These include an easel, a protected wall, and painting outdoors. In addition, you could set up tables and provide space on the floor. The Section on "Space for Painting" (page 60) outlines ways to protect the areas you set aside for painting. By setting up these different painting areas in the workshop area you not only give participants a place to paint, but you also illustrate many important principles teachers can apply in the classroom.

There are four categories of materials to collect and prepare for this workshop:

- Materials to paint on
- Tools to paint with
- Paint (including additives)
- Paint holders

The descriptions in the Art Manual may inspire you to think of other examples you will want to add for your workshop. The paint holder described on page 65 is quite simple to make. If you want participants to make their own samples, perhaps they can help you collect the necessary materials: heavy cardboard or triwall, paper rolls from copying machines, and Elmer's Glue. You will also need a saw.

VI-2. Introducing the workshop.

You can begin the workshop by asking people about their own experiences with and ideas about painting.

"What comes to mind when you think of painting?"

"What do you like or dislike about painting?"

"Why have painting?"

Perhaps the responses you receive will enable your group to explore some of the problems they encounter with this activity: it's messy, children mix all the paints together, paint gets on their clothes, etc.

Another way to introduce the workshop is to discuss the materials you have collected and arranged for the workshop. By setting up the different painting areas and arranging the materials the group will use, you can describe and discuss each one. This would be a good time to make the portable paint jar holders. Some of the problems the group may have identified in the previous discussion will be answered by how you have arranged materials for painting.

VI-3. Activities and the trainer's role.

(1) Dripping Water

If you have chalkboards available, this is an excellent beginning activity. It isolates the process of painting by allowing time to experiment with applying a liquid medium without the distraction of color and texture.

Ideally, there should be enough chalkboard room to allow everyone an opportunity to "paint" with water. If not, you might ask for a few volunteers to come up and see how many ways they can paint with water. Others can give suggestions:

"What's the slowest drip you can make?"

"Try having a drip race. Who can make the fastest drip?"

"What happens when you press hard on the brush?"

"Can you make a fatter drip?"

"Where is the drip when you make a circle? When you make a line going across the blackboard?"

After this experience, ask the group to summarize what they have learned. Their discoveries might include some of the following:

- a circle makes only one drip
- a line makes several drips
- wiping the brush will mean less dripping
- when you press hard, you get a bigger drip
- the less water you use, the faster it evaporates.

(2) Free Exploration

A minimal but thoughtful degree of structure provided by the teacher enhances the chances that free exploration with your children will be successful. Children can become frustrated when:

- the paint colors get mixed together so they all look like mud
- the paint drips on the paper when they don't want it to drip
- they can't get the paint to drip.

Structure can be provided in two ways: by what materials the teacher sets out for the activity, and by teaching children basic skills so they can control what happens. You might suggest putting out only a small amount of paint and limiting the number of colors in the beginning. (See discussion in the Art Manual,

page 68.) In discussing the skills you want to teach children, you might have the group gather around an easel while you demonstrate - much as you would do in a classroom with children. Your demonstration might include some of the following topics:

- How each brush matches a color in one of the jars. You could play a game with children of finding the right jar for each brush.
- How to wipe off excess paint if you don't want it to drip.
- How to leave extra paint on the brush and make drips if you wish.
- How paint goes on the paper, not on the side of the easel, not on the wall or each other.
- How you are the boss of the paint brush. You can make it do whatever you wish: make curvey lines, straight lines, circles, dots, or anything.

After introducing painting in this way, allow plenty of time for your group to freely explore and experiment with the materials you have set up. Assure them that they do not have to paint anything in particular - just try out different ways of applying paint and have fun. When you see that people are completing their work, give a five minute warning. Then gather the group to discuss the experience. You could begin by relating some of the comments you heard or observations you made as you walked around the room.

> *"Some people said their paint was too thin and some felt their paint was too thick. How did this affect your experience?"*

"Some people chose soft brushes and others liked ones with hard bristles."

"Most of you spent a long time doing one painting."

Then you might elicit the participants' feelings about their experience.

"What was important to you about the painting experience?"

"How did you approach it? Did you have an idea of what you wanted to do before you started?"

"What did you like or dislike?"

(3) Exploring Texture

For this activity and the following one it would be helpful to set up separate tables where people can experiment freely. The various substances described in the Art Manual are ones we used in this workshop. You will probably want to add a few of your own. It is interesting to see the different textures created by adding new ingredients to the paint.

(4) Other Tools

It is fun to experiment with different tools to apply paint. Some of the most interesting designs have emerged from these activities.

VI-4. Ending the workshop.

An appropriate ending for this workshop is to involve the group in clean-up, which should be a fairly extensive task after painting activities! Providing buckets of warm water, paper towels and sponges will facilitate the job.

In reviewing the topics covered, you can ask the group for their reactions to the different experiences.

> *"Did you enjoy painting?"*
>
> *"Have you learned some new ways to deal with the problems you have discussed at the beginning of the workshop?"*
>
> *"What activities would you like to try with your children?"*

This might also be a good time to discuss the topic covered in Chapter IV entitled, "What to Say to Children About Their Art Work". You can use the paintings created by the participants or samples of children's artwork as a focus for the discussion.

SESSION VII

COLLAGE AND ASSEMBLAGE

VII-1. Preparation for the workshop.

The most challenging aspect of this workshop is to collect a variety of scrap materials. There are a number of suggestions on page 75 of the Art Manual which have been grouped into categories according to where they might be found, to facilitate your search. It is worth taking the time to find interesting and appealing materials. A good assortment of scrap materials inspires creativity and involvement.

A concern of many teachers is where to store a variety of "junk". The storage ideas in the Art Manual, including those in Chapter III, may be helpful to review. If possible, make several of the storage containers and have them on display for the workshop. Participants may have their own methods of storage and should be encouraged to share their ideas with others.

This workshop involves a lot of discussion and sharing of ideas. In setting up, it would be helpful to have one large table (or several tables placed together) so that the participants can sit around it and face each other. The collection of materials could

be placed in the center of the table. Trays or boxes or sheets of construction paper might be used to display the scrap materials. A neat arrangement is very important in setting off each object and making the materials look more appealing.

Included in the chapter on collage and assemblage is a group activity related to Christmas. It affords an opportunity to discuss the pressure teachers feel to have children make realistic products, especially related to different holidays, and to offer an alternative. You may want to review the discussion in Chapter IV and consider including this activity in your workshop. (See page 46.) The basic structure for the tree is quite simple to make. (See page 82.)

VII-2. Introducing the workshop.

In a sense, the assortment of interesting scrap materials, attractively displayed in the middle of a table, provides enough of an introduction to this workshop. You might ask participants to take a few minutes to look over the things on the table.

"How does the display make you feel?"

"What does it make you want to do?"

The response to these questions will enable you to talk about the importance of how you select and display materials for an art activity. The group may have questions about where you found

the materials. Perhaps they can share their own ideas of good sources for scrap materials.

If you have made and displayed storage containers, you will want to share them at this point.

The number and variety of materials set out for adults is quite different from what would be appropriate for children. This is a point you may want to stress in your workshop. You could approach this topic by asking:

> *"Would you put out as many scrap materials if you were preparing this activity for a group of children?"*
>
> *"What would be an appropriate assortment for a group of three-year-olds? For five-year-olds?"*
>
> *"What objects would you <u>not</u> put out for three-year-olds if you were worried about safety?"*

Materials can be grouped according to a theme:

> *"If you wanted to emphasize the concept of "soft", what materials would you select and display for a collage activity?"*
>
> *"What would you put out for an autumn collage?"*
>
> *"What other concepts could be represented by the selection of materials?"*

VII-3. Activities and the trainer's role.

(1) A Classification Game

It is quite likely that your group will be anxious to pick up and touch the materials they have been looking at during the first part of the workshop.

> *"Find something on the table that appeals to you and pick it up. Spend a few minutes really examining it. Think of what is special about your object. It could be anything: soft, sparkling, bendable, has holes."*

Allow several minutes for the participants to choose something and examine it.

> *"After you have thoroughly examined your object, look around the table and find something else that is like it in some way. It could be that they are both bumpy, both red, or that one fits inside the other. Any reason is fine."*

After the participants have chosen their materials, you can play a game. Give each person a chance to show their two objects and have the rest of the group try to guess why they were selected.

The value of having the group guess the connection rather than each person explaining his/her criteria is that it brings out the fact that there are many possible answers. One object can belong to many different groups; e.g., a group of red things, large things, soft things, objects that bend. This is an important attitude to encourage. Some of the characteristics people might select in

grouping materials are:

- shape - [round, square, flat, thin]
- color - [red, yellow, blue]
- size - [large, small]
- texture - [hard, soft, smooth, rough]
- what it's made of - [wood, plastic, metal]
- what it does - [bends, makes noise, can poke things into it]
- personal feelings - [they all feel nice, I think they're pretty]

(2) Making An Assemblage

Ask the participants to select two objects which they can put together without using traditional adhesives such as glue, tape or staples. Consider what would poke into or wrap around another object.

> *"Now build onto these objects with anything on the table and create whatever structure you like."*

You can get a sense for how much time to allow for this activity by how involved the group becomes. When you see several people appear to have finished, ask the others to spend a few more minutes completing their assemblages so you can share them. Some questions you might ask as participants show their work include:

> *"Did you have an idea of what you wanted to make or did it develop as you went along?"*
>
> *"How did you make it?"*
>
> *"What would you like to tell us about it?"*

In addition to these more open questions, you might comment about the different aspects of their work and ask specific questions. We have suggested a number of topics in the Art Manual on pages 80 and 81.

(3) Decorating The Tree

This is an enjoyable activity and one way to illustrate the point that children can create beautiful decorations on their own. You may want to begin by discussing the pressure some teachers get for realistic art products. In Chapter IV under Pre-Cut Shapes, a structured project was suggested as a way to help adults better understand how children feel following a pattern. This might be an appropriate time to do this activity. Then you could introduce a more creative way to decorate a tree. The activity itself, including the materials you can use and how to present the project, is described in the Art Manual on pages 81 - 83.

VII-4. Ending the workshop.

Several books on collage and assemblage which are especially informative have been suggested. You might like to share these with participants in your workshop.

In several places during the workshop there has been time for sharing experiences. You may not feel a need to do this at the end, except to ask participants which ideas they would like to try with children.

SESSION VIII

WEAVING AND STITCHERY

VIII-1. Preparation for the workshop.

Weaving may seem like a complicated activity for very young children. However, it does not always demand small muscle control and a rigid pattern to follow. The activities described in the Art Manual are quite varied and you will find they apply to a range of age levels and abilities.

A series of games and beginning experiences with the concept of weaving are suggested at the beginning of this Chapter in the Art Manual, page 85. Should you decide to introduce these ideas in your workshop, you will want to familiarize yourself with the games and prepare the few materials you will need.

The Art Manual is very specific about the materials you will need. In general there are three categories of materials:

- something to stitch or weave on
- materials to weave and stitch with
- tools for weaving and stitching.

Arranging these materials on tables before the workshop will enable participants to look over them before you introduce the

activities. We have also suggested some practical storage ideas for yarn. They are easy to make and will be helpful in storing yarn for workshops as well as in the classroom.

VIII-2. Introducing the workshop.

Adults may have some initial misgivings about introducing weaving activities to young children. A short discussion will enable you to find out at what age they would introduce weaving.

Many of us are reluctant to participate in games, but once we are involved we usually enjoy ourselves. Your enthusiasm will help a lot as you introduce the games and beginning experiences in weaving. You might like to select a few of the games you like and try those. The goal is to enable adults to experience physically the basic concept in weaving and stitchery - going in and out (over and under) so they can help children learn this skill. The floor mat described in the Manual, especially a very large one, would be great fun as a cooperative activity.

You will probably want to spend most of the workshop having participants try out the activities. It would be worthwhile, however, to spend about five or ten minutes sharing the kinds of materials you have put out and some of the ideas for storage. If you have not had time to get all the materials ready, there are

some tasks your group could help you with:

- cutting the chicken wire and folding down the sharp edges
- making holes in tongue depressors
- taping the ends of yarn
- stapling burlap on wooden frames.

VIII-3. Activities and the trainer's role.

(1) Free Exploration

The materials for weaving and stitchery are very attractive and you may want to allow participants an opportunity to try out their own ideas at first. Modeling the role of the teacher in the classroom, you might comment on what you see people doing, offer new materials to try out, and help them find what they need.

(2) "Everyone Weave A Row"

This activity is a good cooperative one. If you have time to make a large loom before the workshop, you can simply offer it as one of the free choices. It can become an ongoing group project if you are doing a series of workshops. If left in the workshop room, people can weave in bits and pieces as they feel inspired. The idea is readily transferred to the classroom.

(3) and (4) Paper Place Mats and Making a Belt

As the group begins to finish some of the projects, you might

introduce two extensions of these activities. The paper place mats and the straw belts are good projects for older children and adults really enjoy having something to take home. We found it was important to introduce all the steps in each project first. Then as the participants begin their own, you can support them.

VIII-4. Ending the workshop.

After this experience, the adults in your workshop may have a very different attitude about weaving. A few questions will help you summarize the workshop.

"What did you enjoy about these activities today?"

"What is special about weaving and stitchery activities?"

"How would you introduce these types of activities in your classroom?"

Clean-up after this workshop will be a matter of resorting and grouping unused materials. People will probably want to take home some of the projects they have made.

SESSION IX

PUPPETS

IX-1. Preparation for the workshop.

Puppets were included in the Art Manual because they can play such an important role in an early childhood program. There are so many ways to make puppets creatively that we felt they easily belonged in this series.

Three types of puppets are described in the Art Manual. There may be other kinds of puppet-making you might want to introduce in this workshop. By planning ahead for the materials you need, you would be able to distribute a list to your group and ask people to bring in some of the items. This is an especially good way to collect socks, buttons and scraps of fabric.

IX-2. Introducing the workshop.

Have the people in your workshop ever thought of puppets as an art activity? You could explore this question with the group sharing experiences and ideas. Often some initial reactions are that puppet-making is difficult, it should be reserved for older children, and that the adults will have to take an active role helping children to make the puppets. The tendency is to want a

puppet to look as realistic as possible. It is important to structure the activity so that children can make their own choices and create their own puppets, rather than trying to assure the puppets look realistic. How this can be done will be demonstrated by you in introducing the different types of puppets.

IX-3. Activities and the trainer's role.

It is likely that the participants in your workshop will want to make a sample of each puppet to take with them. The different types of puppet-making activities can be introduced and the rest of the workshop time spent making the puppets.

One way to do this is to take the basic materials for each puppet - a sock, a stick or the sections of newspaper - and put it on your hand or hold it up as if it were a completed puppet. Then, begin talking to the group through your puppet. The dialogue on page 102 of the Art Manual may help you get started. Ask your "audience" what you need - eyes, hair, a mouth, etc. - and have them suggest different objects for each part. You could have different people select the items and find a way to put it on the puppet. Together you will be constructing a very unique puppet. If you hold two different puppets, one in each hand, and do this exercise, you can point out how very different they are even though in each case you

are putting on eyes, a nose, a mouth, hair and other body parts. You are giving the message that there are <u>many</u> ways to make a puppet and every idea is acceptable. This is the message we want to convey to children.

If you are concerned that constructing a puppet together will set up standards for the adults in your workshop (or for children), you can do this same exercise without actually putting the materials on the puppet. Adults (and children) will be able to visualize what it would look like as you talk about ideas and this may be enough of an inspiration.

As the group begins working on their puppets, you can offer materials and ideas. To model the teacher's role, you might talk to individuals to help them visualize and think through what they want to make.

> *"Do you want a puppet with just a head or do you want to make the body also?"*
>
> *"If the glue won't hold the fabric on your sock, would a needle and thread help?"*
>
> *"Is there anything on the table you could use for hair?"*

IX-4. Ending the workshop.

One of the most enjoyable aspects of a puppet workshop is sharing the products at the end. Every puppet is unique and special - no two will be alike. It is important to allow plenty of time for all participants to share their puppets and how they were made.

> *"Let's look at the variety of puppets we have created today. Please share how your puppet developed. Did you plan it all beforehand or did the ideas come as you went along?"*

After this sharing, you may want to relate the experience to the classroom.

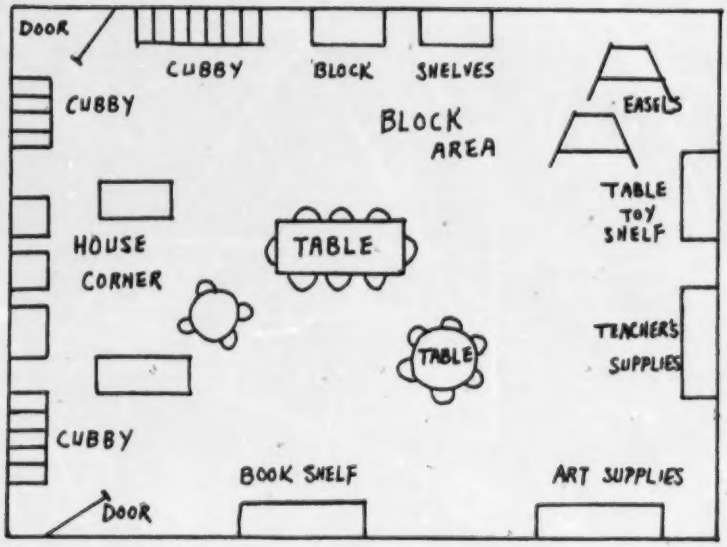
> *"How do you feel about making puppets with the children in your centers?"*
>
> *"What type of puppet would you start with and what ideas would you use?"*

If you have an especially creative group of adults, they may even invent an impromptu puppet play. We know children would be inspired to bring their puppets to life.

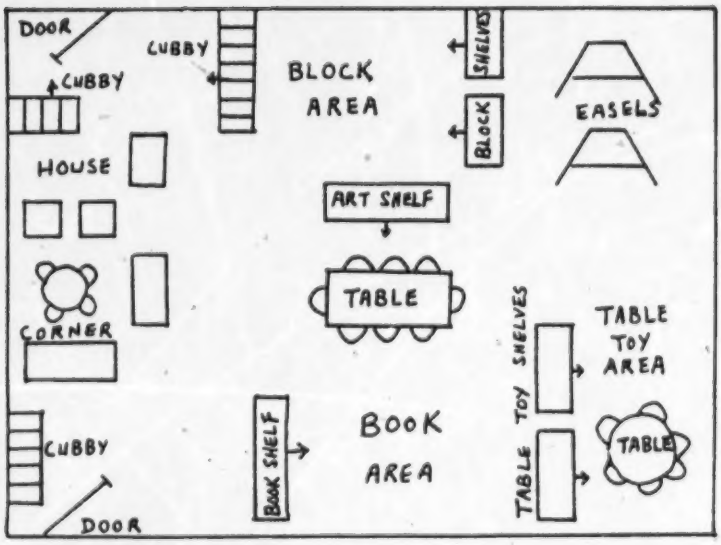
APPENDIX - HANDOUT

SESSION II -- Room Arrangement

Sample Floor Plans



Floor Plan 1



Floor Plan II

Creative Curriculum

Creative Associates, Inc. is an educational and social research corporation located in Washington, D.C. The staff comes from a variety of cultural and educational backgrounds. Creative Associates offers technical assistance to early childhood programs in teacher training, bi-lingual and special education, parent education, research and evaluation.

If you would like more information about Creative Associates, please check the topics which interest you and send us this coupon.

CREATIVE ASSOCIATES, INC.

4419 39th Street
Washington, D.C. 20016

I am interested in obtaining information on the following:

- ☐ Technical assistance in implementing the Creative Curriculum
- ☐ Training of trainers on using the Creative Curriculum materials for staff development
- ☐ Program design for bi-lingual education
- ☐ Audio-visual training materials
- ☐ Nutrition education training

Your Name _____

Organization _____

Address _____

_____

Telephone _____